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Gamut, or Scale of Music:

BEING

A PLAIN AND CONCISE SYSTEM OF RUDIMENTS,

OR

INTRODUCTION TO PRACTICAL PSALMODY.

For the Use of Singing Schools.

BY ALLING BROWN.

NEW-HAVEN:

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1823.

2001

LESSON II.

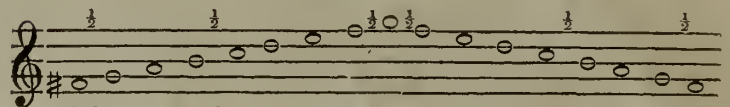
THE monosyllables *Mi, faw, sol, law,* are made use of in naming the *notes,* and sustain a peculiar and fixed relation to each other.—Of these the *Mi* is the governing one, and determines the situation of the rest. The *Mi* may be removed to any line or space in the staff, by means of flats ♭♭ or sharps ♯♯, which are signs placed at the beginning of a tune for this purpose, and are called the signature. To find the Mi, observe the following RULE:—

If neither Flat ♭ nor Sharp ♯ be placed at the beginning of a tune, Mi is on - - - - - - - - B
If one ♭, Mi is on - - - - - - - - - - E
If two ♭♭s, mi is on - - - - - - - - A
If three ♭♭♭s, mi is on - - - - - - - - D
If four ♭♭♭♭s, mi is on - - - - - - - G

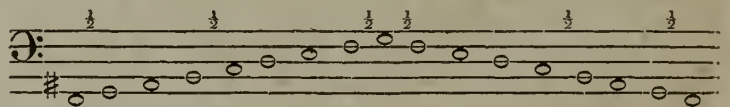
If one ♯, Mi is on - - - - F
If two ♯♯s, mi is on - - - - - - - C
If three ♯♯♯s, mi is on - - - - - - G
If four ♯♯♯♯s, mi is on - - - - D

In calling the eight notes above *Mi,* the *ascending* are *Faw, sol, law—faw, sol, law;* below *Mi,* the *descending* are *Law, sol, faw—law, sol, faw;* after which, in both cases, the *Mi* returns.

EXAMPLE.



Mi, faw, sol, law, faw, sol, law, Mi, faw, Mi, law, sol, faw, law, sol, faw, Mi.

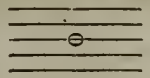


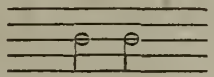
Mi, faw, sol, law, faw, sol, law, Mi, faw, Mi, law, sol, faw, law, sol, faw, Mi.

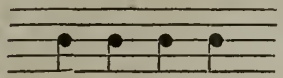
NOTE. From *Mi* to *faw* and from *law* to *faw* are but semi or half tones, which are designated by the figures placed above the staff in the foregoing example.

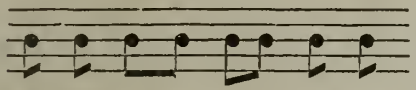
LESSON III.

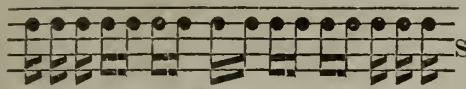
A SCALE SHOWING THE PROPORTION OF NOTES.

One  Semibreve is equal

in time to two  Minims

or four  Crotchets

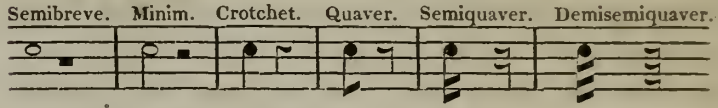
or eight  Quavers

or sixteen  Semiquavers

or thirty-two Demisemiquavers.

NOTES WITH THEIR RESTS.

Rests are marks of silence, and are always of the same length with the respective notes to which they belong.



Note. The Semibreve rest fills a measure in all kinds of time.

LESSON IV.

TIME AND ITS DIFFERENT MODES.

There are three kinds or modifications of *Time* in Church music, viz. *Common*, *Triple*, and *Compound*, the two first of which have each *three Modes*, and the latter *two*.

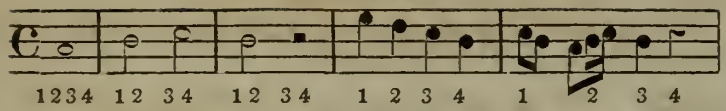
COMMON TIME.

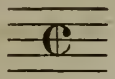
First Mode, Contains one Semibreve, or its value, in each measure,* and four beats, two down and two up.

* A *Measure* is a space between two lines called bars, which are drawn across the Staff, and occupied by notes or rests.

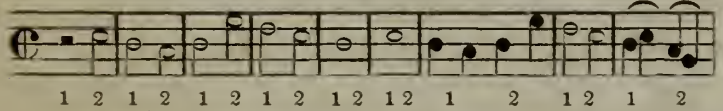
N. B. In beating time the hand should always fall at the beginning of a measure.

EXAMPLE.



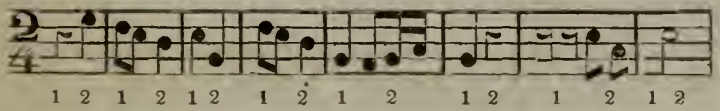
Second Mode,  Contains one Semibreve, or its value, in each measure, and two beats, one down and one up.

EXAMPLE.



Third Mode, Contains one Minim, or its value, in each measure, and two beats.

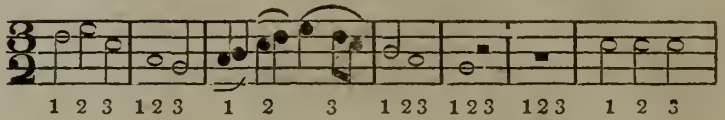
EXAMPLE.



TRIPLE TIME.

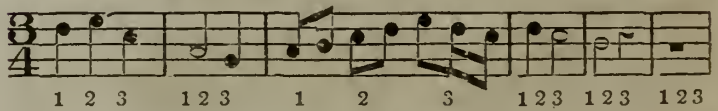
First Mode, Contains three Minims, or their value, in each measure, with three beats, two down and one up.

EXAMPLE.



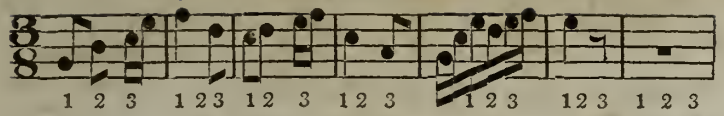
Second Mode, Contains three Crotchets, or their value, in each measure, and three beats.

EXAMPLE.



Third Mode, Contains three Quavers, or their value, in each measure, and three beats.

EXAMPLE.

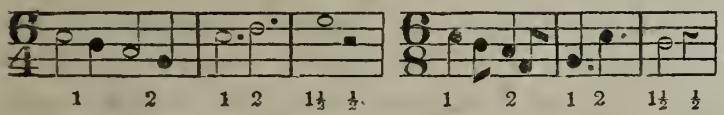


COMPOUND TIME.

First Mode, Contains the value of three Minims in each measure, with two beats.

Second Mode, Contains the value of three Crotchets in each measure, with two beats.

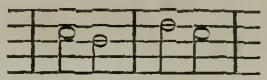
EXAMPLE.



LESSON V.

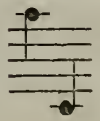
CHARACTERS EXPLAINED.

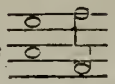
A Brace Joins those parts which are sung together.

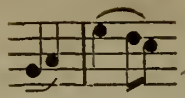
A single Bar  Divides the tune into equal parts, according to the measure note.

A double Bar Shows the end of a strain.

A thick Bar Shows the end of a line.

Ledger lines  Are drawn through such notes as exceed the compass of the staff, either above or below.

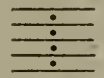
Choosing notes  Imply that either may be sung.

A Slur  Drawn over or under notes, signifies that they are to be sung to one syllable.

A Hold Shows that the note over which it is placed may be continued longer than its usual time.

Figure 3 Over or under three notes, reduces them to the time of two of the same kind.

A Dot Placed after a note adds to it half its original length.

A Repeat  Shows the passage to be performed twice.

Two strokes with dots :||: Signify a repetition of words.

Staccato marks ! ! ! Show that notes above or below are to be sung distinct and emphatic.

Figures 1, 2, Are used when the preceding passage is to be repeated, and show that the note under 1 is sung the first time, and that under 2 the second; but if slurred together, both are sung after the repeat.

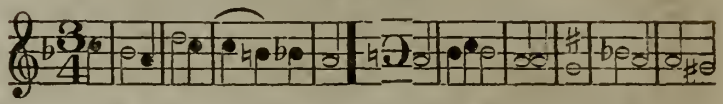
A Close or Shows the end of a tune.

A Sharp ♯ before a note raises it half a tone.

A Flat ♭ before a note sinks it half a tone.

A Natural ♮ restores a note to its original sound.

EXAMPLE



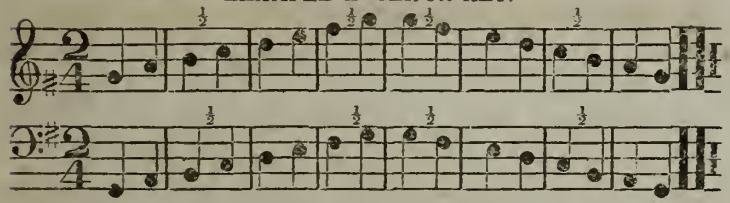
Sharps or Flats placed at the beginning of a tune, affect the letters on which they stand throughout the piece, unless contradicted by a natural ♮, which replaces them in their original state, for that measure only in which it may occur. But when the natural is set at the beginning of a strain, it counteracts the flat or sharp on the same letter throughout the strain. Occasional flats, sharps, or naturals, when set before notes in the course of a piece, affect every note on the same line or space in the measure.

LESSON VI.

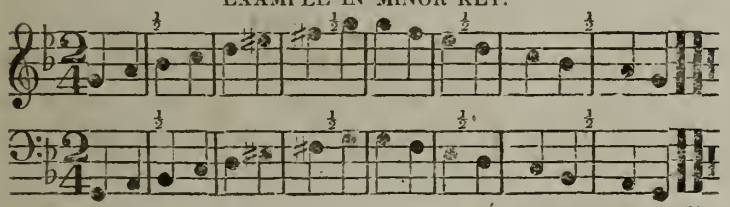
OF THE KEYS.

THERE are two keys in Music; the Sharp or Major, and the Flat or Minor key; the tones of the former are cheerful, those of the latter are plaintive. The last note in the Bass is the key note, and is always the next above or below the Mi; if above, the key is major; if below, it is minor.

EXAMPLE IN MAJOR KEY.

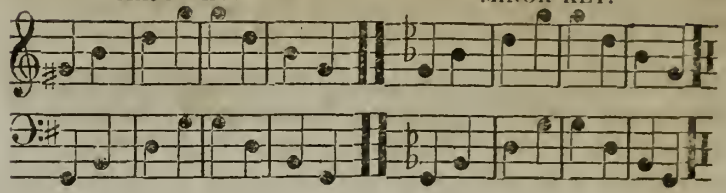


EXAMPLE IN MINOR KEY.



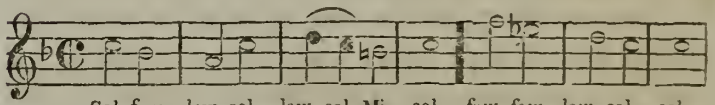
COMMON CHORD.

MAJOR KEY MINOR KEY.



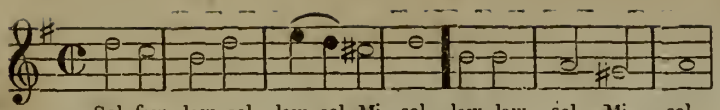
In naming such notes as are affected with accidental ♭s, ♯s, or ♮s, it is usual to recognize a change of key, at least, for the notes affected.

EXAMPLES.



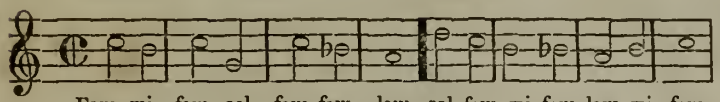
Sol, faw, law, sol, law, sol, Mi, sol, faw, faw, law, sol, sol.

Here the Signature is one ♭, Major key of F, the mi on E. In the third measure a natural occurs on B, which neutralizes the Signature for that measure, consequently the passage is modulated to the key of C Major, mi on B. In the fifth measure a ♭ occurs on E, which modulates the passage to the key of B ♭ Major; the note on E is therefore properly called faw.



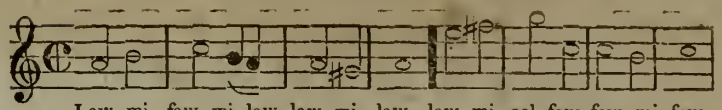
Sol, faw, law, sol, law, sol, Mi, sol, law, law, sol, Mi, sol.

Here the Signature is one sharp on F, Major key of G, the mi on F. In the third measure a ♯ occurs on C, consequently the passage is modulated to the key of D Major, mi on C. In the sixth measure a ♯ occurs on G, which modulates the passage to the key of A Major, mi on G.



Faw, mi, faw, sol, faw, faw, law, sol, faw, mi, faw, law, mi, faw.

Here the key is C Major, the *mi* on B. In the third measure a b occurs on B, which modulates to the Major key of F, *mi* on E, the note on B is therefore properly named *faw*.



Law, mi, faw, mi, law, law, mi, law, law, mi, sol, faw, faw, mi, faw.

Here the key commences on A Minor, *mi* on B. In the third measure a *sharp* occurs on G, which modulates to the Major key of A, *mi* on G. In the fifth measure a sharp occurs on F, which modulates to the Major key of G, *mi* on F, and the example closes in the Major key of C.

These and similar changes are of common occurrence in church music.

Practical Psalmody.

ST. DAVID'S. C. M. Major F. RAVENSCROFT.

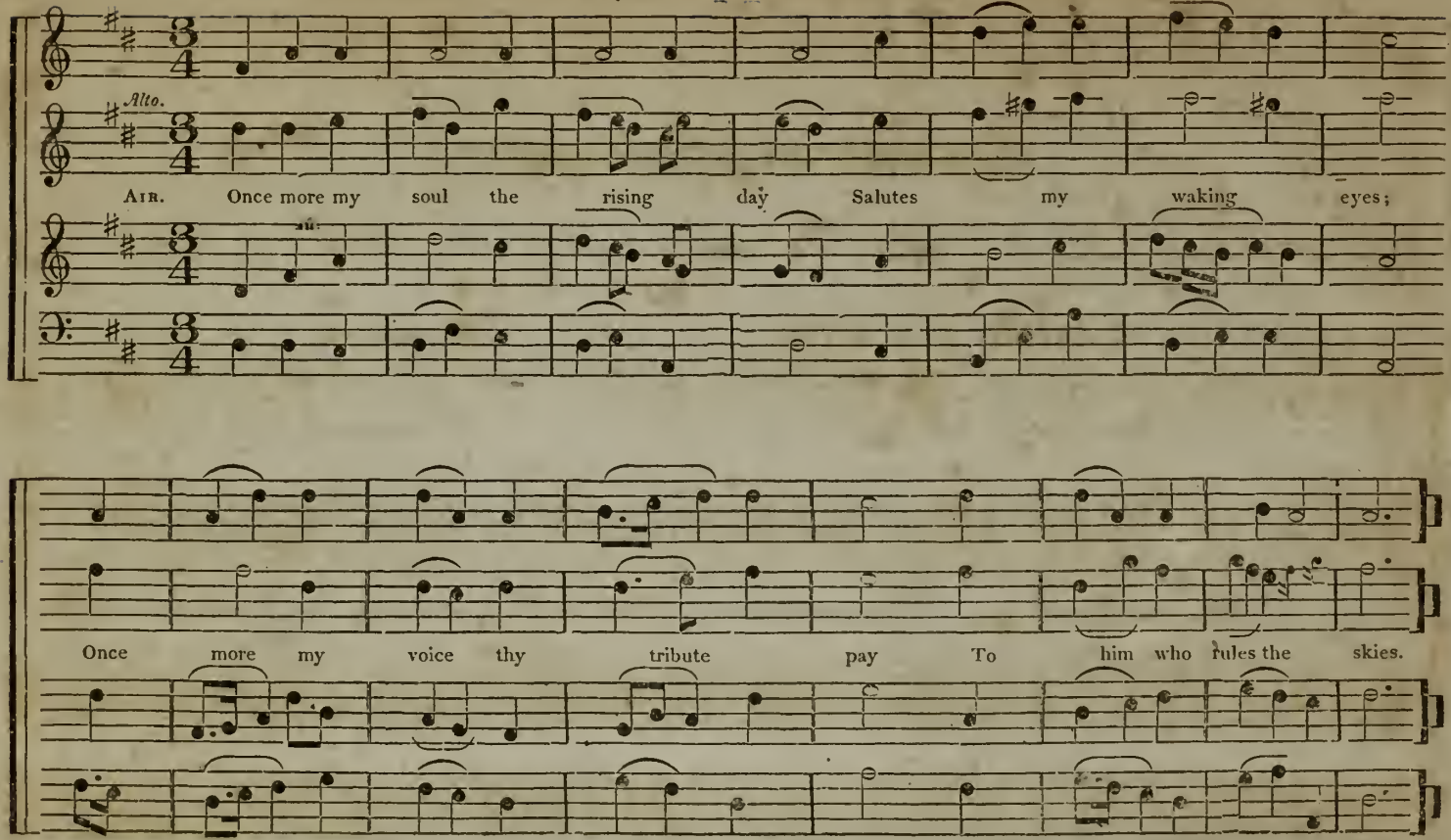
Tenor.

Alto.

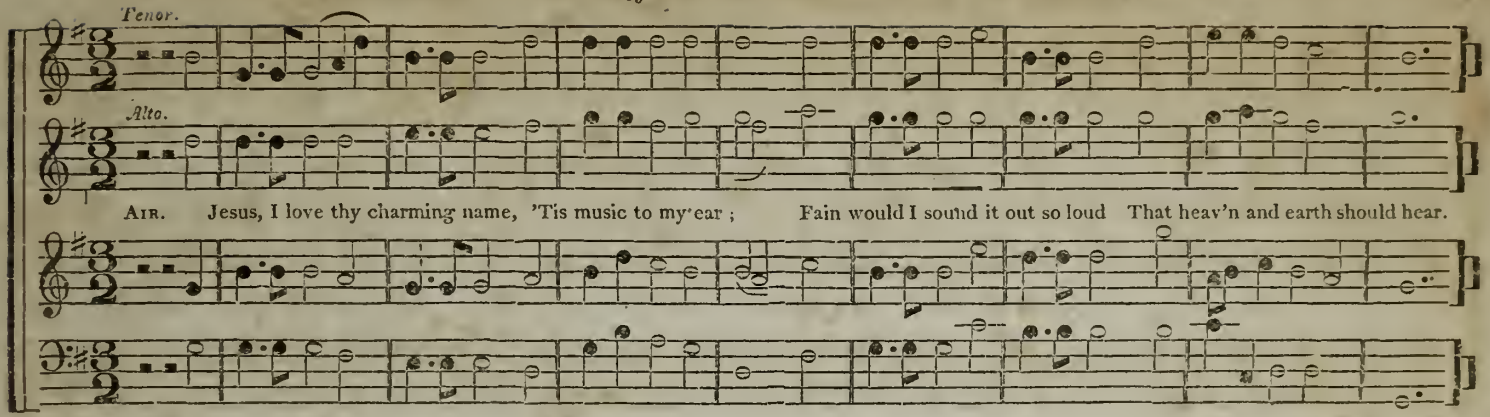
Arise, O King of grace, arise, And enter to thy rest! Lo! thy church waits with longing eyes, Thus to be own'd and blest.

AIR.

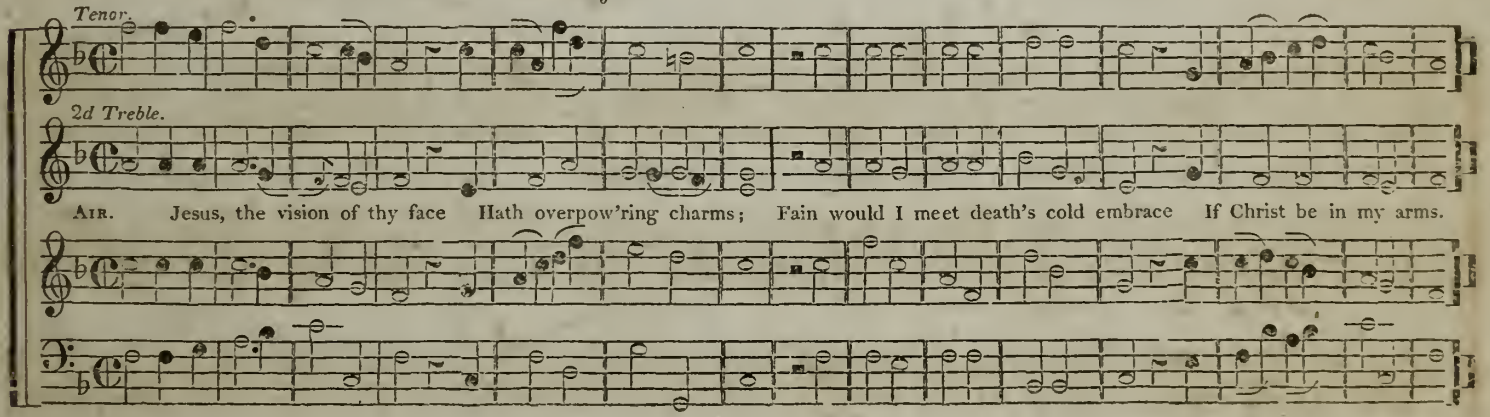
BRAINTREE. C. M. Major D.



ARLINGTON. C. M. Major G. — Dr. Arne.



GRAFTON. C. M. Major F. — T. Clarke.



THE VOICE OF FREE GRACE. 12s. *Major* B♭. By Dr. Clarke.

2d Treble. *Moderate.*

Air. The voice of free grace, cries escape to the mountain, For Adam's lost race, Christ has

The voice of free grace, cries escape to the mountain, For Adam's lost race, Christ has

open'd a fountain, For sin, and transgression, and ev'ry pollution;

open'd a fountain, For sin, and transgression, and ev'ry pollution;

His blood flows so freely, in streams of salvation. His blood flows so freely, in streams of salvation.

His blood flows so freely, in streams of salvation. His blood flows so freely, in streams of salvation.

CHORUS.

Hal - le - lu - jah to the Lamb, who hast purchas'd our pardon, We'll praise him a-

Hal - le - lu - jah to the Lamb, who hast purchas'd our pardon, We'll praise him a-

gain, when we pass over Jordan. We'll praise him again, when we pass over Jordan.

gain, when we pass over Jordan. We'll praise him again, when we pass over Jordan.

BLENDON. L. M. Major D. GIARDINI.

Tenor. Delicate.

AIR.

Jesus my all, to heav'n is gone, He whom I fix my hopes upon; His truth I see, and I'll pursue The narrow way 'till him I view.

BURWAY. C. M. Major E ♭.

HANDEL.

Tenor. *Soft.* *Loud.*

AIR.

Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same In the bright world above, In the bright, &c

WILTON. C. M. Major F.

GIARDINI.

2d Treble. *Soft.* *Loud.*

AIR.

Sweet is the mem'ry of thy grace, My God, my heav'nly King; Let age to age thy righteousness, In sounds of glory sing, In sounds, In sounds, &c.

CHELSEA. C. M. Minor G. W. Burney.

Tenor or 2d Treble.

Air.

With joy we meditate the grace Of our High Priest above; His heart is made of tenderness, His bowels melt with love.

WANTAGE. C. M. Minor D. Williams' Coll.

Tenor.

Air.

Out of the depths of long distress, The borders of despair, I sent my cries to seek thy face, My groans to move thine ear.

RIPPON. C. M. Minor G.

Tenor.

AIR.

To God I made my sorrows known, Of him I sought relief In long complaints before his throne, And pour'd out all my grief.

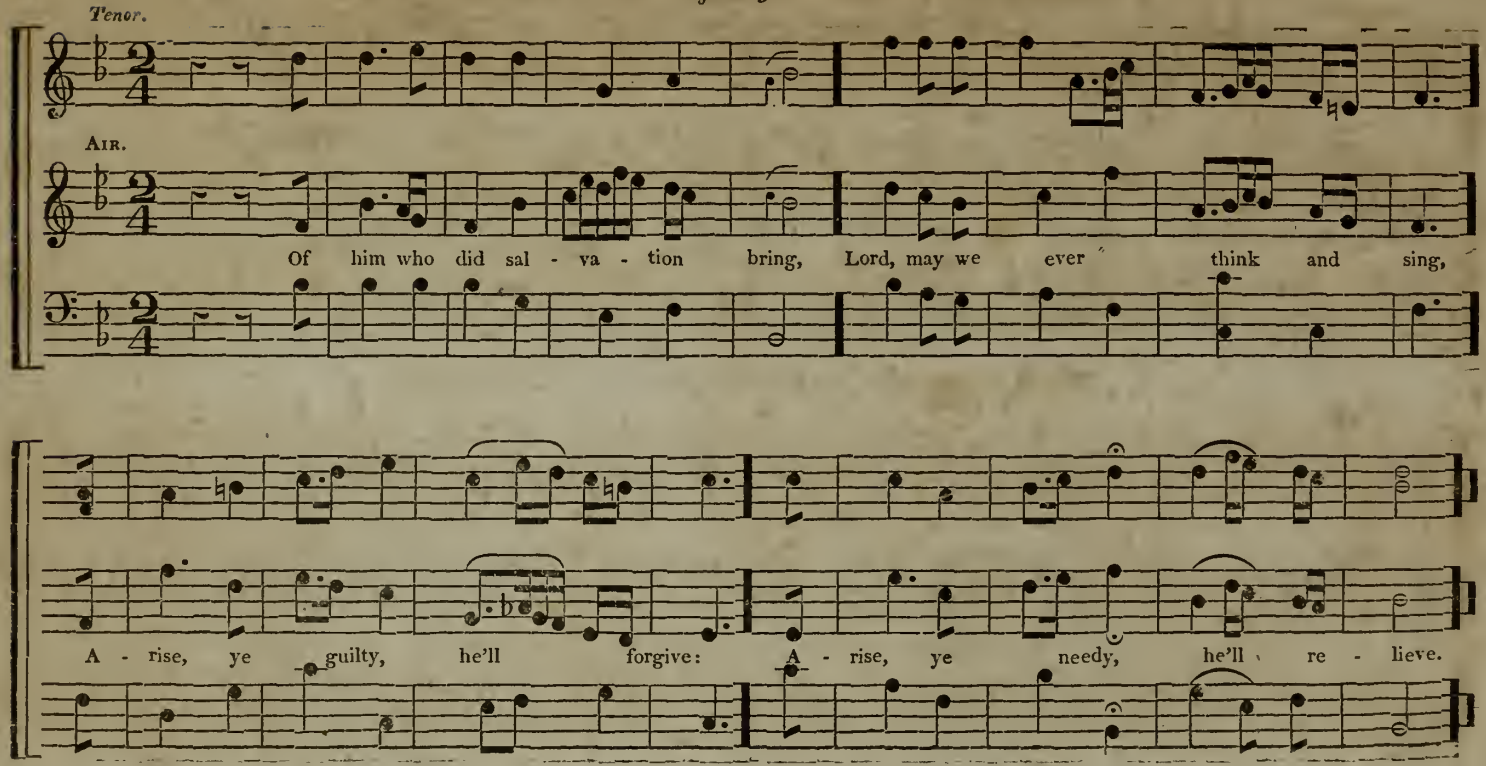
ROCKINGHAM. C. M. Minor A. W. BURNEY.

Tenor.

AIR.

He is a God of sovereign love, That promis'd heav'n to me, And taught my thoughts to soar above, Where happy, where happy spirits be.

MILLBANK. L. M. Major B♭. DR. BURNEY.



LEEDS. L. M. Major F. — Dr. Madan.

2d Treble. — Soft. — Loud

Air. — Soft. — Loud.

Jesus, thy blood and righteousness My beauty are, my glorious dress! 'Midst flaming worlds, in these array'd, With joy shall I lift up my head.

MARLBOROUGH. C. M Major C. — W. Shrubsole.

Soft. — Loud.

Air.—All hail, the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him, crown him, crown him, crown him Lord of all.

2. Let every kindred, every tribe On this terrestrial ball, To him all majesty ascribe, And crown him Lord of all.

3. O! that with yonder sacred throng, We at his feet may fall; We'll join the everlasting song, And crown him Lord of all.

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B. P . Bindery,
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